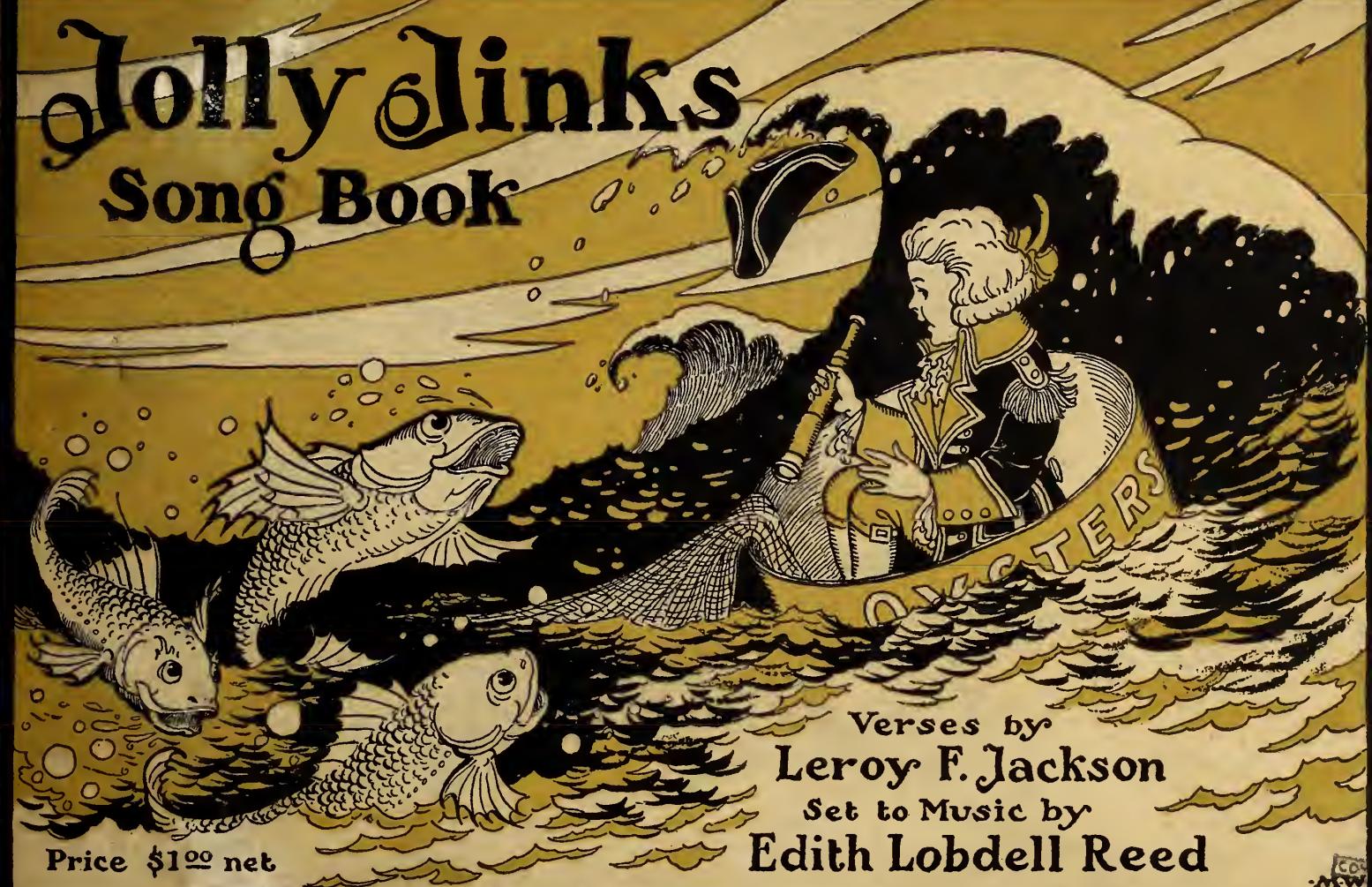


Jolly Jinks Song Book



Veres by
Leroy F. Jackson
Set to Music by
Edith Lobdell Reed

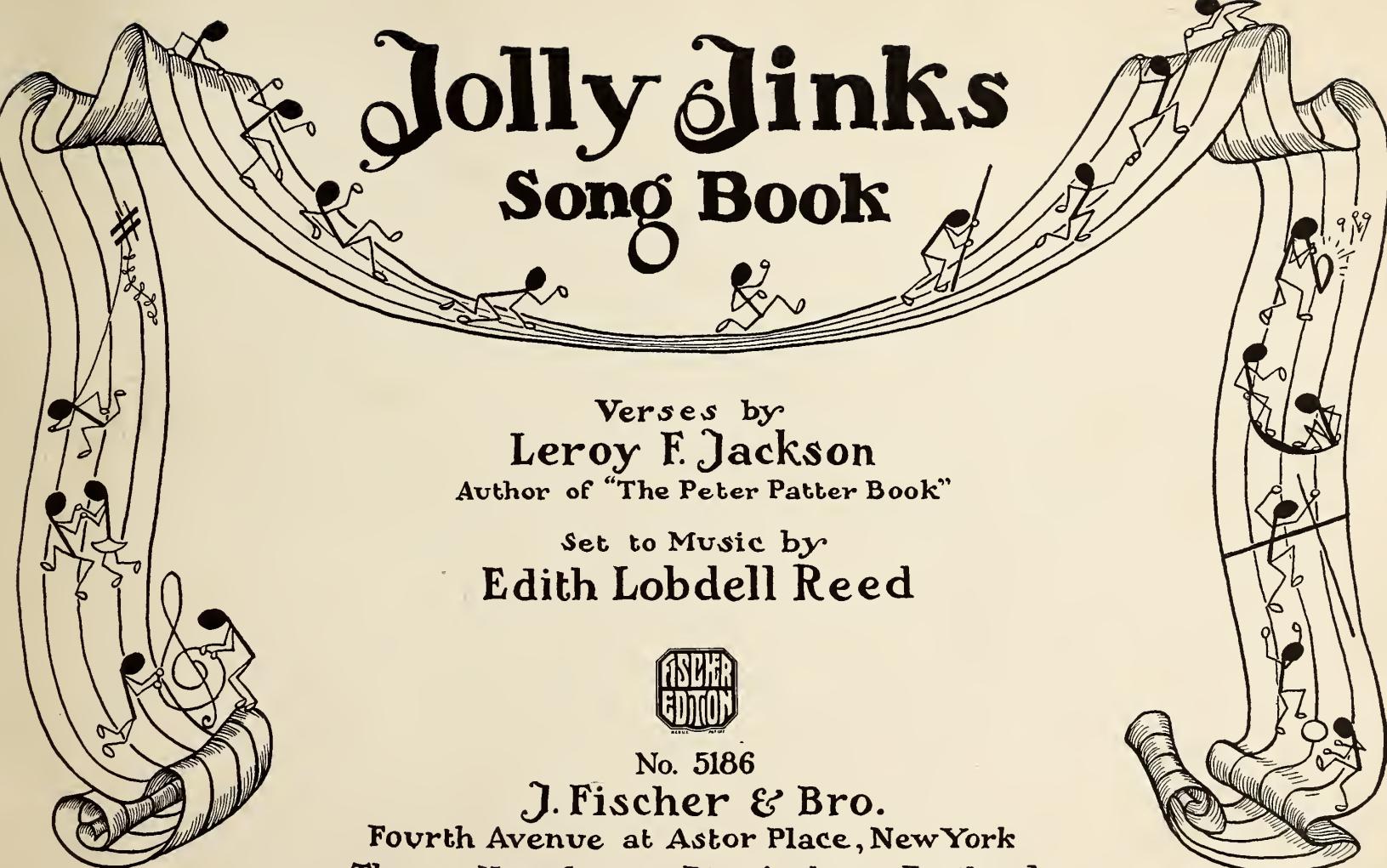
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Jolly Jinks Song Book

Verses by
Leroy F. Jackson
Author of "The Peter Patter Book"

Set to Music by
Edith Lobdell Reed



No. 5186

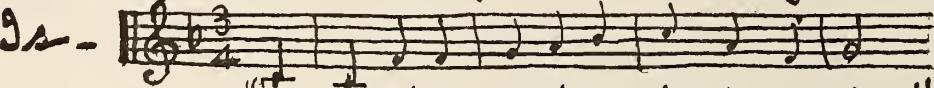
J. Fischer & Bro.
Fourth Avenue at Astor Place, New York
Three, New Street, Birmingham, England

PRINTED IN THE U. S. A.



To my own little Dorothy and Baby Joanne,
I wrote all the songs that I possibly can.

There's one for the morning, another for noon,
(And "Mary Malone" when you're sad is a boon.)
But the finest of all for an old sleepy-head

Is - 
"A candle, a candle to light me to bed;"

Jolly Jinks Song Book

LEROY F. JACKSON

EDITH LOBDELL REED

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Jolly Jinks Song Book

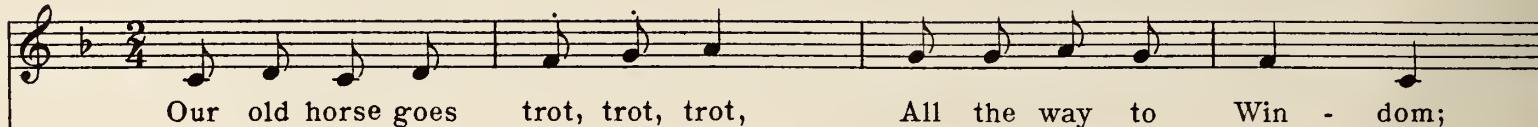
Words by
LEROY F. JACKSON

Our Old Horse

Music by
EDITH LOBDELL REED

At a brisk trot

VOICE



1
PIANO



Our old horse goes trot, trot, trot, Back a - gain from Win - dom. With the

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right foot down and the left foot up, With a tap, tap, tap, and a plup, plup, plup.

A musical score for piano and voice. The top staff is for the voice, featuring a melody line with eighth and sixteenth notes. The bottom staff is for the piano, showing a harmonic progression with chords. Measure 1: The piano has a bass line with eighth-note chords. Measure 2: The piano has a bass line with eighth-note chords. Measure 3: The piano has a bass line with eighth-note chords. Measure 4: The piano has a bass line with eighth-note chords.

Our old horse goes trot, trot, trot,

All the way to Win - dom,

A musical score for piano and voice. The top staff is for the voice, featuring a melody line with eighth and sixteenth notes. The bottom staff is for the piano, showing a harmonic progression with chords. Measure 5: The piano has a bass line with eighth-note chords. Measure 6: The piano has a bass line with eighth-note chords. Measure 7: The piano has a bass line with eighth-note chords. Measure 8: The piano has a bass line with eighth-note chords.

Our old horse goes trot, trot, trot,

Back a - gain from Win - dom.

A musical score for piano and voice. The top staff is for the voice, featuring a melody line with eighth and sixteenth notes. The bottom staff is for the piano, showing a harmonic progression with chords. Measure 9: The piano has a bass line with eighth-note chords. Measure 10: The piano has a bass line with eighth-note chords. Measure 11: The piano has a bass line with eighth-note chords. Measure 12: The piano has a bass line with eighth-note chords.

Mary Malone

Wistfully

Mary Malone Sits on a stone

This musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The vocal line begins with 'Ma - ry Ma - lone' followed by 'Sits on a stone'. The piano accompaniment provides harmonic support with chords and bass notes.

2

Wip - ing her tears a - way. She has - n't found out What she's

This section continues the musical score. The vocal line continues with 'Wip - ing her tears a - way.' followed by 'She has - n't found out What she's'. The piano accompaniment maintains the harmonic structure.

cresc.

dim.

cry - ing a - bout But she's go - ing to cry an - y - way.

cresc.

dim.

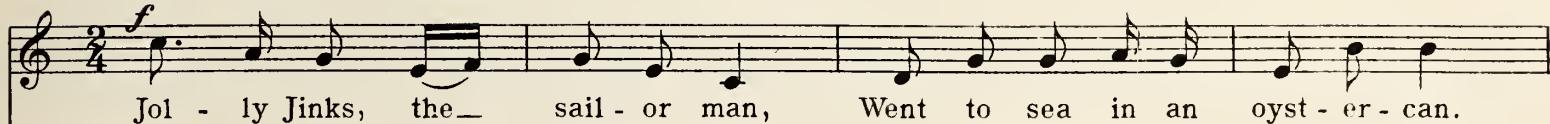
cresc.

This final section of the musical score concludes the piece. It features a crescendo (indicated by 'cresc.') followed by a diminuendo (indicated by 'dim.') in the vocal line, with the piano providing harmonic support throughout.

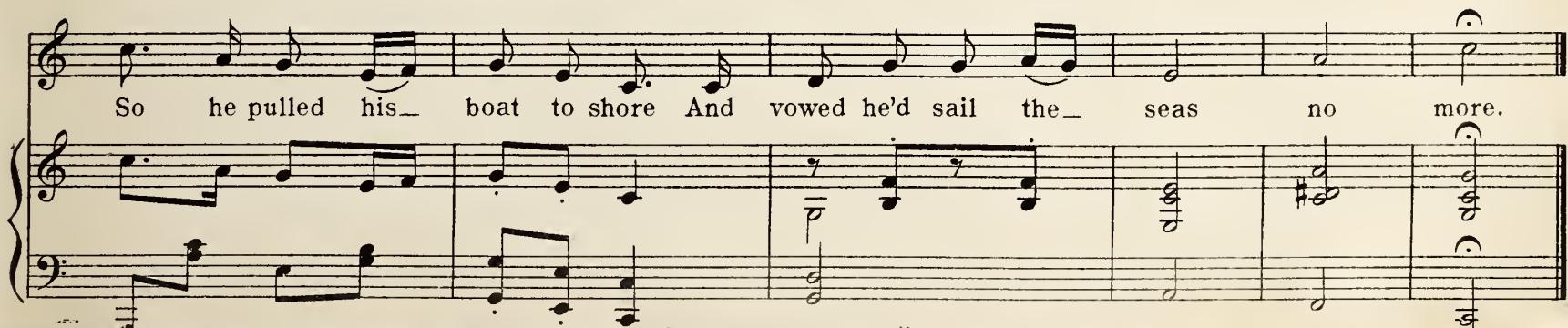
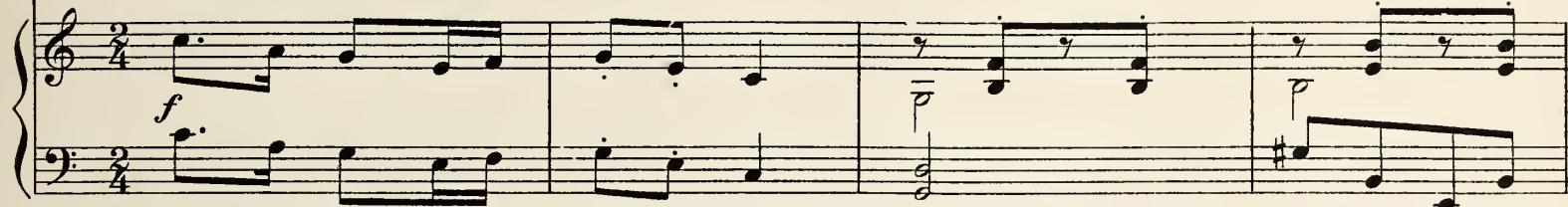
Jolly Jinks

5

In rollicking fashion



3



From "St. Nicholas" by permission.

We Have A Wee Habit

Quietly

p

We have a wee habit at

4

p

our house, A won - der - ful habit, in - deed, A

dear lit - tle fair - y who brings us A great man - y things that we

need, - Bright eyes and cheeks that are ro - sy And

feet that are read - y to prance, Smiles for the peo - ple who

meet us And give us the least lit - tle chance. She

keeps us all hap - py and bus - y Till all of our du - ties are

mf

done, And the name of this dear lit - tle hab - it Is

*rit.**a tempo*

"Go - ing - to - Bed - with - the - Sun"

*rit. (colla voce)**p a tempo*

A Copper Down a Crack

Slowly and emphatically

The musical score consists of two staves of music. The top staff uses a treble clef and common time (indicated by '8'). The bottom staff uses a bass clef and common time (indicated by '8'). The music is divided into measures by vertical bar lines.

Measures 1-4: The lyrics are "Jin - gle, jin - gle, Jack, A cop - per down a crack-". The piano accompaniment features eighth-note chords in the bass line.

Measure 5: The lyrics begin with "Twen - ty men and all their wives, With sticks and picks and pock - et knives," followed by an acceleration (marked "accel."). The piano accompaniment continues with eighth-note chords.

Measure 6: The lyrics continue with "Dig - ging for their ver - y lives To get the cop - per back." The piano accompaniment includes dynamic markings: ***ff*** (fortissimo), ***rit.*** (ritardando), ***a tempo***, ***ff***, ***rit.***, and ***a tempo***.

A Candle, A Candle

Dreamily

A can - dle, a can - dle To light me to bed; A

6

pil - low, a pil - low To tuck up my head. The moon is as sleep - y as

sleep - y can be,— The stars are all point-ing their fin-gers at me. And

mis - sus Hop Rob - in, Way up in her nest, Is rock - ing her

tired lit - tle bab - ies to rest. So give me a blank - et To

tuck up my toes,— And a lit - tle soft pil - low To snug-gle my nose.

Billy Bumpkins

Gaily

Heigh - o, Bil - ly Bump - kins,

7

How'd you grow your pump-kins? "At six o' clock I sows 'em, At ten o' clock I

hoes 'em, An' jes' be - fore I goes to bed I puts 'em in the pump-kin shed!"

O, tell us, Bil - ly Bump - kins, How'd you sell your pump - kins? "I

lends 'em to the lad - ies, I gives 'em to the bab - ies, An'

trades a hun - dred for a kiss To an - y pret - ty lit - tle miss!"

Wee Mother Martha

With precision

8

Wee Moth - er Mar - tha is eight years old, She
tends to the ba - by with - out be - ing told, She
wash - es his face and she brush - es his hair, And

tucks up his tie with the great - est of care, She

shakes out his shoes when the stick - ers get in And

but - tons him up with a saf - e - ty pin.

Saturday Night

With buzzing accompaniment

9

Out in the gar - den on Sat - ur - day night

Measures 9-10: Treble clef, key signature of one sharp (F#). The vocal line consists of eighth-note pairs. The bass line has sustained notes with grace notes. The piano accompaniment features eighth-note pairs in the right hand and sustained notes with grace notes in the left hand.

All the mos - quit - os were hav - ing a fight,-

Measures 11-12: Treble clef, key signature of one sharp (F#). The vocal line consists of eighth-note pairs. The bass line has sustained notes with grace notes. The piano accompaniment features eighth-note pairs in the right hand and sustained notes with grace notes in the left hand.

Jab - ber and Stab - ber and Rat - ta Tat - too,

Measures 13-14: Treble clef, key signature of one sharp (F#). The vocal line consists of eighth-note pairs. The bass line has sustained notes with grace notes. The piano accompaniment features eighth-note pairs in the right hand and sustained notes with grace notes in the left hand.

A musical score for a piano-vocal duet. The music is in common time and consists of six staves. The top two staves are for the voice, with lyrics: "Nip - per and Sip - per and Ham - mer - ing Hugh," followed by "Stick - ing and prick - ing with all of their might," and finally "Out in the gar - den on Sa - tur - day night." The bottom four staves are for the piano, showing harmonic progression and bass support. Expressive markings like *cresc.*, *f*, *dim.*, *p*, and dynamic slurs are included. The score is set against a light beige background with black ink.

Nip - per and Sip - per and Ham - mer - ing Hugh,

Stick - ing and prick - ing with all of their might

Out in the gar - den on Sa - tur - day night.

Off To Yakima

Absentmindedly

10

Nip - per and the Nan - ny Goat, Pig - gy and the Pup Start - ed off for

Yak - i - ma To drink the riv - er up. — But when they got to Yak - i - ma They

cresc.

could - n't drink a sup For the sil - ly lit - tle sim-ple-ton For - got to bring a cup.

cresc.

Hippity Hop To Bed

19

Cheerfully

11

The musical score consists of two staves of music. The top staff is for voice and piano, and the bottom staff is for piano only. The key signature is common time (indicated by 'C'). The tempo is marked 'Cheerfully'. The lyrics are:

O, it's hip - pit - y hop to bed! I'd
ra - ther sit up in - stead. But when fa - ther says "must", There's
noth - ing but just Go hip - pi - ty hop to bed.

The piano part includes various chords and bass notes. The vocal line has a mix of eighth and sixteenth note patterns. Measure numbers 11 and 12 are indicated on the left side of the page.

Trip Along, Milindy

Ad libitum

12

Trip a - long, trip a - long, trip a - long Mi - lin - dy,

Sev - en days are bright and fair And sev - en days are wind - y.

We're off for the land of

rit. *a tempo*

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of four sharps. The vocal parts are written in soprano and alto clefs, respectively. The piano part is in bass clef. The score consists of three systems of music.

System 1:

- Soprano:** Give - and - Take So let's be glad for good - ness
- Bass (Piano):** (Accompaniment notes)

System 2:

- Soprano:** sake And trip a - long Mi - lin - dy,
- Bass (Piano):** (Accompaniment notes)

System 3:

- Soprano:** Trip a - long, trip a - long, trip a - long Mi - lin - dy.
- Bass (Piano):** (Accompaniment notes)



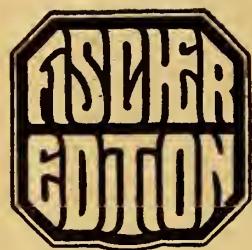








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